

252–253

Jaargang 27 No. 136

From which was founded

to

See more from the series

Created by artist Robert

Filliou

Creation of

Sourced in Luxembourg and

in the various media

Funny Bones: Robert Filliou through X-, Y- and Z-Rays

By
François Curlet

BRUSSELS, MARCH 15 — Robert Filliou (1926-1987) was trained as an economist in the US and became a UN official in South Korea connected to the country's reconstruction. His experience with state politics seems to have pushed him in more poetic lands, the Genial Republic and that of the Cucumber, which he invented. He is known to have worked in the Coca-Cola factory in Los Angeles. It was an experience of American productivism; he was not on the side of Pop Art but on the side of the workforce, while keeping a direct contact with the aesthetics of Pop. The virus.

Back in Europe after these American and UN episodes, he settled in Paris, at the time a magnet of the avant-garde where he became acquainted with the world of theatre, among others with Jean-Clarence Lambert (they performed together at the American Center). In the early 1960s, friendships were made with Daniel Spoerri, Erik Dietman, Roland Topor, Arthur Köpke, Marcel Broodthaers. These artists opened unsuspected windows in Filliou's poet's room in the rue des Rosiers. Then came the travels — New York City, Düsseldorf, Berlin, Cologne, Copenhagen — and George Maciunas, a sort of Fluxus anti-director, an artist's impresario who inspired Malcolm McLaren and Vivienne Westwood in a more commercial vein.

Often identified as an artist linked to this movement, where chance, the moment, games, and humour coexist in an aleatory framework linked to a



Robert Filliou, *Funny Bones*, Jan Mot, Brussels. Photo: Philippe De Gobert.

post-atomic and relativistic era. This gaseous movement released heterogeneous personalities.

It was his meeting with George Brecht, a chemist by training, who showed him the path of doubt and chance as decisive elements of creation, in the wake of John Cage. A personal resurgence of the interest in systems took hold of Filliou. These two characters would open their laboratory *La Cédille qui sourit* ("The Smiling Cedilla") from 1967 to 1968 in Villefranche-sur-Mer. The non-school of Villefranche. The idea of Permanent Creation, the Principle of Equivalence (well done = badly done = not done), the Eternal Network and intention as primary value over the material.

(advertisement)

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Exhibition
18/03–29/04

ROBERT FILLIOU FUNNY BONES

Curated by François Curlet

Jan Mot
Petit Sablon / Kleine Zavel 10
1000 Brussels, Belgium

The notion of the multiple as an original artwork with the gift of ubiquity. Providing a bit of shelter to artistic production from feral surplus value. A small factory of original works conceived as such, joining the parade in flamboyant costume in the middle of the consumerist carnival. The uses of DIY, the playful space, and the mental shortcut before the time of computer technology — the whole idea of networks is ancestral to Filliou. The state of mind comes before technique and stylistics; genius over talent sees the latter as merely laborious.

Wasting time inventing an artist's image as a communication tool is delusional. Temperament obliterates an action, a gesture, a sign better than a visual affectation used to enhance a professional brand.

For more than a century, the first person to exhibit her/his finds earns her/his keep like in an old-fashioned dual, and wins the copyright of the useless inventor. The dead don't have regional accents, while the Estates speak airport English.

The character, the mentality imbues the works. Let's enjoy the dream-like quality of the phone book and of the incoherence of administrative aesthetics — that of the poetic field, a reflection of bureaucratic absurdity and of the generosity of the void.

The option of the applied signature, with its fetishist and legal character, calls forth the calligrapher. A story begins, a furtive certainty perfumes us.

(Translated from the French by Antony Hudek)

Robert Filliou, *Funny Bones*, curated by François Curlet, Jan Mot, Brussels, 18/03–29/04.



(advertisement)

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Exhibition 13/05–08/07
Opening 13/05
4–7 pm

TREVOR YEUNG
SILENT
FLOATERS

Jan Mot
Petit Sablon / Kleine Zavel 10
1000 Brussels, Belgium

Excerpts from Robert Filliou, *Teaching and Learning as Performing Arts* (Cologne, New York: König, 1970; facsimile edition, Occasional Papers, 2014).

pp. 23-24

I talk so much about art, I can hear you say: What is art, anyway? Well, a few years ago, I answered: What artists do. What do artists do? They organize creatively their leisure. You can find many definitions — I too — but for purposes of this study I will stick to this one: Art is a form of organized leisure. The fact that it can be hard work, too, as my friend Emmett Williams once observed, does not, I suggest, invalidate this proposition. The same is true of skying, or football, or making love, for that matter.

Emmett's observation took place in front of Larry Fairfield, 25-year-old poet, in Larry's apartment, somewhere in the East Village, where we were pleasantly smoking and drinking. Said Larry, when I answered that lovemaking too could be hard work: "Particularly for you two, at your age." (At that time Emmett and I were both 41 years old.)

The point is that art and life should become essentially poetical. More specifically, I would define "poetic sense" as the appreciation of leisure; and "poetry" as the creative organization of this leisure; and "poems" as enlargements of

the area of freedom. In our century, everything and its opposite seems to have been said about art. One thing is certain: the great lesson modern art implies is freedom, as it is what we do and we do what we want. Now it has become necessary to incorporate the lesson of art as freedom of the spirit into the fabric of everyone's life, so that it becomes an art of living.

Today, because they are denied the means of self-expression, thousands of young people take to the streets. This revolt of the young, which is the equivalent of decolonization and the pressure from underdeveloped countries, suggest that the techniques invented by the artists must be introduced at a much earlier stage. My brother maintains that by the time children are 10 years old, they've been so conditioned, it is too late. Certainly I believe it's true for 20-year olds. Most of them won't make it. The "Star-system" is the enemy the most active of them already succumb to. Even the underground has its parallel hierarchy. They must become part of an art of living taught as early as possible in schools (or what will replace them) — or, rather than taught, lived by all concerned so that the distinction between teaching and learning disappears. Being, doing and making are much more useful concepts. Art is a process. At the limit, everything is art, everybody is an artist. Meanwhile professional artists must participate in the collective dreams:

SOCIAL REVOLUTION
SEXUAL REVOLUTION
POETICAL REVOLUTION

This is what I suspect the art of the future will be: always on the move, never arriving, "*l'art d'être perdu sans se perdre*", the art of losing oneself without getting lost.

In a tale in several animated tableaux
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tableaux, a kind of book in a tale in.



Mario García Torres, *Searching for the Sky (While Maintaining Equilibrium)*, 2023. Photo: Lance Gerber. Courtesy the artist and Desert X.

Mario García Torres in Desert X

DESERT HOT SPRINGS, MAR. 1 — The desert is a beautiful and attractive — yet also a dangerous and challenging — place. *Searching for the Sky (While Maintaining Equilibrium)* by Mario García Torres carries a reflection on “cowboy culture” that exists across both Mexican and American borders, representative of a macho, self-aggrandizing and forceful control of nature. These qualities also relate to the history of art, especially in the American West. In cowboy culture, and also in land art, there is an asserted promise to harness/control nature, which carries a

pronounced risk of failure. In bull-riding, whether with a live animal or its mechanical avatar, competition with a wild beast carries an interest in and celebration of failure. The rider will fail and fall. A cowboy will become a clown. In his installation for *Desert X*, García Torres replaced the bull component of the mechanical bull with a flat, geometric, reflective surface, slowing down the machine’s movement to reveal, little by little, what this object really is. Placed in the middle of the desert, in the formation of a herd, the work leads us to contemplate the “Wild West”, and our

relationship to landscape and our role within it; our condition to be both attracted and replaced by failure.

Desert X 2023, curated by Neville Wakefield and Diana Campbell, Coachella Valley, California (US), 04/03–07/05.

Animated tableaux, a kind of fetic. In a t c - l a d c - leaux, a kind of fetic.



Twin Beaks (2023) – A new edition by Henning Lundkvist & Vonna-Michell

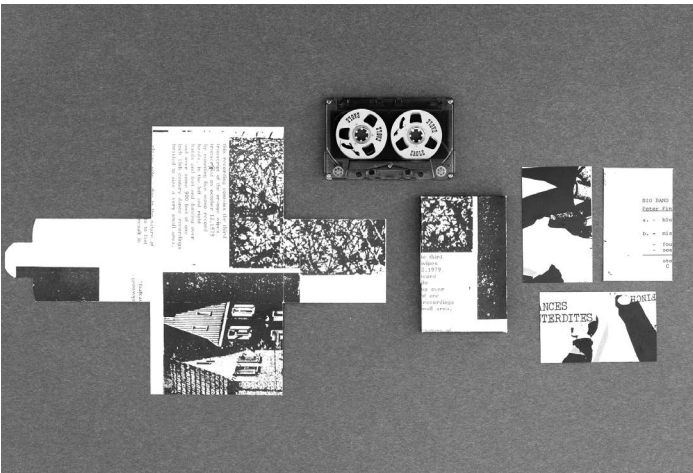
Vonna-Michell

Recently my studio was transformed by a large delivery of hundreds of boxes of materials, many of which contained works, often seemingly incomplete and undefined works by my dad. Amongst the varied artefacts hastily assembled into large plastic containers was my dad's publishing project Balsam Flex, small press paraphernalia and a mishmash of sound recordings. For the edition *Twin Beaks*, the genesis of the collaborative sound composition between Henning Lundkvist and me was the sifting through dispersed sound recordings and ephemera; to record, select, listen, discuss, edit and attempt to pry open some sense of orientation and meaning.

Henning Lundkvist

Dubbed onto old eagled tapes, wrapped in surplus paper stock, and published in an edition of 22 by Breton Cassette and Mount Analogue are basement dynamics from-one-generation-to-the-next-and-back in the shape of a 15-minute work carved out from +5 hours of recordings, cut-up in the vein, possibly, of the original tape material – gone through and talked over and recorded in basements in Stockholm in late 2022 – excavated from the boxes and the piles and the residue making up the archives of Balsam Flex, an underground cassette label run from the end of the seventies and throughout the eighties by E E Vonna-Michell.

Henning Lundkvist & Vonna-Michell
Twin Beaks, 2023. Published by Breton Cassette and Mount Analogue. Mastered by Adam Badi Donovan
Audiotape edition of 20 + 2AP
www.bandcamp.com/private/LD1PR9JR



Henning Lundkvist & Vonna-Michell, *Twin Beaks*, 2023. Photos: Erik Mowinckel.

The artist presents herself to us in a 1920's
a f... In a tale in several animated
t t... r
s s... t b
l f... a i
a k... d f
in several animated artworks, a kind of artworks, a kind of not put in

David Lamelas, *I Have to Think About It*, at Fondazione Dalle Nogare



David Lamelas, in Buenos Aires, 1964. Photo: Oscar Bony. Courtesy Oscar Bony Estate.

BOLZANO, MAR. 20 – From May 7, 2023 to February 24, 2024 the Fondazione Antonio Dalle Nogare presents *I Have to Think About It*, the first Italian retrospective of David Lamelas. The exhibition, curated by Andrea Viliani with Eva Brioschi, develops in space across all the floors of the Fondazione and extends in time over several months. Throughout, the show takes on different configurations and activates comparisons with a selection of works from the Fondazione's collection. Some of the artist's key historical works will be presented together with new productions and a program of live events.

As its title suggests through conscious self-irony ("I have to think about it"), Lamelas questions the very format of the exhibition, and in particular of the retrospective, which the artist formulates in a personal interpretation that frames the exhibition context and the institution as elements of an ongoing discourse challenging notions of temporariness and accommodating different viewpoints.

This, against the backdrop of the context wherein the experience of the exhibition unfolds, which comprises both the artist and the visitor.

By way of reviewing and dimming the format of the retrospective, Lamelas conceives of the exhibition as a further exploration of the concepts of space and time central his research. The artist invites us to consider space and time as interpretable, and therefore variable dimensions. He does so by working on a set-up that is not confined to a defined space, and by rhythmising the time of the exhibition on the longer and more mobile time of perception and thought. To Lamelas, space and time are concepts bound to context or contingency, i.e. experience and narrative multiplicity. The artist's own interpretation integrates that of others (namely the public, often made up of other artists or participants to his exhibitions), whom Lamelas invites to become co-authors of the work in the very moment of its production.

From October 2023 to February 2024, the exhibition layout will be subject to change. A public programme of events will also run.

David Lamelas. *I Have to Think About It*, curated by Andrea Viliani and Eva Brioschi, Fondazione Dalle Nogare, Bolzano (IT), 07/05/23–24/02/24.

In Brief

Antony Hudek joined the gallery's team as director on March 1. Until recently director of Museum Dhondt-Dhaenens (Deurle, BE), Antony has occupied curatorial positions in institutions including M HKA (Antwerp), Objectif Exhibitions (Antwerp), Raven Row (London), and Tate Liverpool. He was formerly head of the postgraduate Curatorial Studies programme at KASK – School of Arts (Ghent) and has taught at numerous art schools and universities.

The gallery will participate in Art Basel which takes place from June 12 till 18.

Andrea Büttner's major exhibition entitled *The Heart of Relations* opens on April 22 at the Kunstmuseum Basel (CH) and lasts till October 1. Curator of the exhibition is Maja Wismer. During Art Basel in June the museum will stage a new iteration of Büttner's performance *Piano Destructions* (2014).

On the occasion of **Francis Alÿs'** exhibition at MUAC, Mexico City, entitled *Juegos de niños, 1999-2022*, a new catalogue was published with texts by Cuauhtémoc Medina, Luis Pérez-Oramas, Lorna Scott Fox. The publication can be downloaded for free: www.muac.unam.mx

Postcards for Ukraine, a project initiated by Sperling Munich and Franzika Le Meur, have invited **Pierre Bismuth** and other international artists to produce a self-designed postcard. The cards can be purchased for at least €350 which will be donated to a charity supporting those affected by the war. More information on Instagram (@postcardsforukraine) or via email: mail@sperling-munich.com.

Agenda

Francis Aljys

Tomorrow is a Different Day, Collectie 1980–nu, Stedelijk Museum, Amsterdam, 06/07–ongoing; *Francis Aljys. Children's Games 1999–2022*, Copenhagen Contemporary, Copenhagen, 14/10/22–10/04/23 (solo); *Caminos Creativos*, Gaias Centre Museum, Santiago de Compostela (ES), 11/11/22–09/04/23; Perth Festival, Perth, 21/11/22–09/04/23 (screenings); *Juegos de niños, 1999–2022*, Museo Universitario Arte Contemporáneo (MUAC), Mexico City, 11/02–17/09 (solo)

Pierre Bismuth

Une histoire intime de l'art, Collection Lambert, Avignon (FR), 25/03–04/06; *Blank. Raw. Illegible... Artists' Books as Statement (1960–2022)*, Leopold-Hoesch-Museum, Düren (DE), 14/05–03/09; *Vestiges du futur*, Narbo Via, Narbonne (FR) 25/05–31/12

Andrea Büttner

The Remains of 100 days..., Lenbachhaus, Munich (DE), 19/06/22–12/05/23; *The Acid Lab*, Kunstmuseum Basel, Basel (CH), 12/11/22–14/05/23; *Le Retour*, Mrac Occitanie/Pyrénées-Méditerranée, Sérignan (FR), 29/01/23–07/01/24; *Andrea Büttner: The Heart of Relations*, Kunstmuseum Basel, Basel (CH), 22/04–01/10 (solo); *Saint Francis of Assisi*, The National Gallery, London, 06/05–30/07

Manon de Boer

Sylvia Kristel - Paris, Tënk, Lussas (FR), 13/05/22–12/05/23 (online streaming); *Attica and Sylvia Kristel - Paris*, CÖN10UR Biennale, Cinematek, Brussels, 17/04 (screening); *World Classroom: Contemporary Art through School Subjects*, Mori Art Museum, Tokyo, 19/04–04/07; *Festival de l'histoire de l'art de Fontainebleau*, Fontainebleau (FR), 02/06–04/06 (screening)

Rineke Dijkstra

Tomorrow is a Different Day, Collectie 1980–nu, Stedelijk Museum, Amsterdam, 06/07/22–ongoing; *Rhythm of the Night*, Frans Hals Museum, Haarlem (NL), 11/11/22–10/04/23; *In the Eye of the Beholder*, Magasin III, Stockholm, 18/11/22–17/06/23; *A Field Guide to Photography and Media*, The Art Institute of Chicago, Chicago (US), 19/11/22–10/04/23; *202 People in a Room*, Haselblad Center, Gothenburg (SE),

11/02–07/05; *Night Watching by Rineke Dijkstra*, The Timken Museum of Art, San Diego (US), 26/02–03/06 (solo); *Children of Impressionism*, Musée des Impressionismes, Giverny (FR), 31/03–02/07

Mario Garcia Torres

Assembly 1: Unstored. Contemporary Sculpture from Mexico, ASSEMBLY, New York (US), 21/05/22–01/05/23; *An Uncertain Pleasure. Selected works from Pierre Huber's collection*, Bogotá Museum of Modern Art - MAMBO, Bogotá, 29/09/22–19/02/23; *Desert X 2023*, Coachella Valley, California (US), 04/03–07/05; *the power and pleasure of books and possessions*, neugerriemschneider, Berlin (DE), 04/03–08/04; *Chosen Memories*, The Museum of Modern Art, New York (US), 30/04–09/09; *Full Burn: Video from the Hammer Contemporary Collection*, Hammer Museum, Los Angeles (US), 27/06–09/07 (screening)

Dominique Gonzalez-Foerster

Blow up—James Spader par Dominique Gonzalez-Foerster, ARTE TV, 03/11/20–03/11/23 (online streaming); *Foxyne*, Gare de Chêne-Bourg, Geneva (CH), 07/07/22–07/07/23 (solo); *Broken Music Vol. 2: 70 Years of Records and Sound Works by Artists*, Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin, 17/12/22–14/05/23; *Avant l'orage*, Bourse de Commerce – Pinault Collection, Paris, 08/02–11/09; *Endodrome*, Casino Luxembourg, Luxembourg, 18/02–16/04 (solo); *Farmacias Distantes*, Galería Albarrán Bourdais, Madrid, 22/02–22/04 (solo)

Joachim Koester

La Beauté du Diable, Frac Franche-Comté, Besançon (FR), 16/10/22–14/05/23; *Billed-barrikader*, Soro Kunstmuseum, Soro (DK), 24/02–21/05; *Arch of Hysteria. Between Madness and Ecstasy*, Museum der Moderne Salzburg, Salzburg (AT), 22/07/23–14/01/24

David Lamelas

Collection 1940s–1970s, The Museum of Modern Art, New York (US), 24/10/20–ongoing; *Chosen Memories*, The Museum of Modern Art, New York (US), 30/04–09/09; *David Lamelas: I Have to Think About It*, Fondazione Antonio Dalle Nogare, Bolzano (IT), 06/05/23–24/02/24 (solo)

Sharon Lockhart

Dialogues Across Disciplines, Wellin Museum of Art, Hamilton College, Clinton (US), 17/09/22–20/05/23; *the only constant*, NYU Abu Dhabi, Abu Dhabi, 22/02–04/06; *the power and*

pleasure of books and possessions, neugerriemschneider, Berlin (DE), 04/03–08/04; *Remedios: Where new land might grow*, C3A Centro de Creación Contemporánea de Andalucía, Córdoba (ES), 14/04/23–31/03/24; *Sharon Lockhart*, neugerriemschneider, Berlin (DE), June–August (solo, exact dates to be announced)

Tino Sehgal

Reaching for the Stars, Palazzo Strozzi, Florence (IT), 04/03–18/06; *This entry*, National Football Museum, Manchester (EN), 29/06–05/07 (solo); *Experiments in Learning*, Autonomous Art Biennale Tel Aviv, Tel Aviv (IL), 31/03–13/04; *This entry*, The Whitworth gallery, Manchester (EN), 07/07–09/07 and 11/07–16/07 (solo); *This joy*, Kunstfestspiele Herrenhausen, Hannover (DE), 17/05–19/05 (solo)

Philippe Thomas

Exposés-es, Palais de Tokyo, Paris, 17/02–14/05; *Amour Systémique*, Musée d'art contemporain de Bordeaux (CAPC), Bordeaux (FR), 07/04/23–05/01/25

Represented by the gallery

Francis Aljys, Sven Augustijnen, Pierre Bismuth, stanley brouwn, Andrea Büttner, Manon de Boer, Rineke Dijkstra, Mario Garcia Torres, Dominique Gonzalez-Foerster, Joachim Koester, David Lamelas, Sharon Lockhart, Tino Sehgal, Seth Siegelauß / Egress Foundation, Philippe Thomas, Tris Vonna-Michell, Ian Wilson

Colophon

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Wed–Fri, 2–6.30 pm
 Sat, 12–6 pm
 and by appointment